

Report on Research for Scholarly Talk and Article Submission: John Haberle's *A Bachelor's Drawer: Public and Private (Still) Life in 1894*



John Haberle, *A Bachelor's Drawer*, 1890-1894, Metropolitan Museum of Art

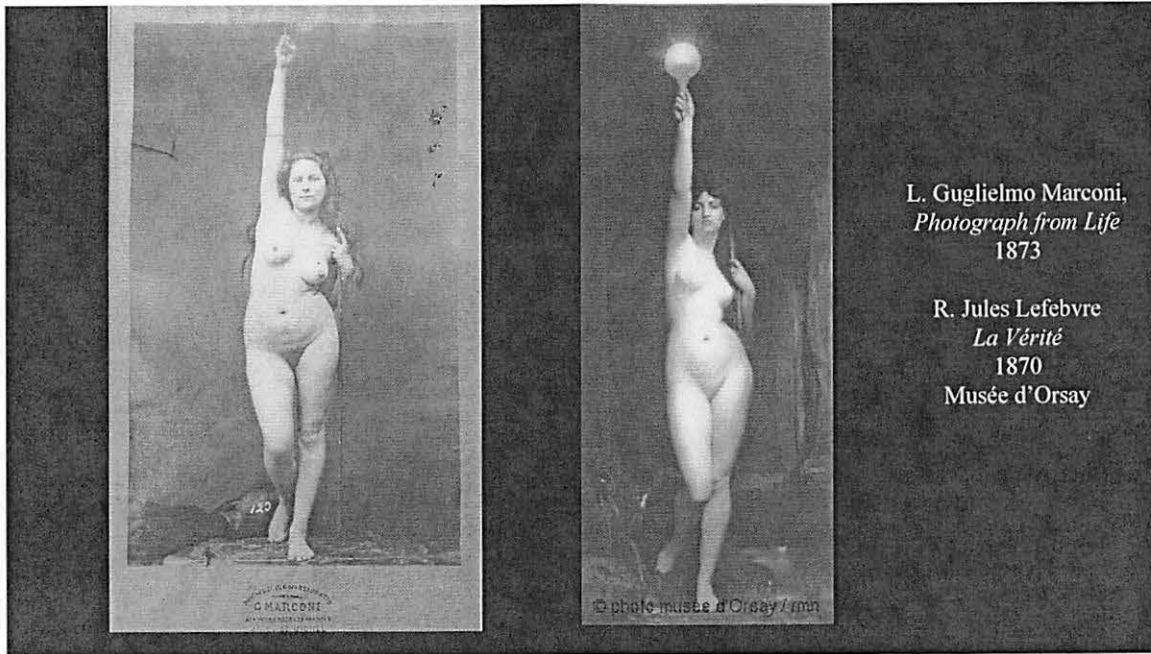
I am enormously thankful for the FDGC grant that enabled me to complete research in Paris for a paper and talk on John Haberle's *A Bachelor's Drawer*, during the week of October 1st through 6th, 2018. This trip was enormously successful, especially because I was able to find close examples of photographs in the Bibliothèque Nationale Richelieu division, which supported my argument about Haberle's intent in including a "photograph from life" in his most acclaimed painting. Collections at the Musée D'Orsay illuminated the integral nature of photographs from life in the production of 19th century academic art.

My research was presented last week at the National Gallery of Art, Center for Advanced Study of the Visual Arts. The visibility of this honor, for myself and for the Fashion Institute of Technology, is advantageous for students in our Art History and Museum Professions major, and for the college as a whole. My expanded essay is nearly complete for the *Metropolitan Museum Journal*, and if accepted, once again this will be a wonderful bit of visibility for the History of Art Department and FIT as a whole.

Here is a passage of my talk made possible by the FDGC Grant:

The reluctance of most American photographers to produce images of nudes for study purposes stemmed not only from the strict Comstock-inspired obscenity laws, but also from the fact that French photographers like Louis Igout [SLIDE 13] produced voluminous, high quality catalogue cards of poses, from which artists could order larger mounted cabinet versions. The enormous variety of poses in these images both derived from classical and modern artistic examples, and also served to perpetuate them for new generations. In France, this feedback

loop was nearly seamless, as demonstrated by the close relationship between [SLIDE 14] Jules Lefebvre's well-known *La Vérité*, and the pose struck by a model in Guglielmo Marconi's photograph of a nude model, which could easily have dated from either before or after the painting. As is evident in the nude painted by Haberle, these models were unshaven, and typically posed with even lighting and only some slight decorative use of props.



Once again, thank you for your support of faculty scholarship and creative projects.